

MCGILL DAILY CULTURE

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Thursday, November 7, 1991

Egoyan's *Adjuster* part of new Canadian cinema

by Stefan Verna

Only thirty-one years old and with only four films to his credit, and already Atom Egoyan is being hailed as the instigator and creator of a new and recognizable aesthetic style for English Canada, much in the manner Spike Lee has been noted for African American Cinema.

Yet, as opposed to Spike Lee, Egoyan's work is conceptual, cerebral, alienating and subversive in nature. But this definition could be applied to any number of his contemporaries, who have displayed in their works a deep engagement in intricacies of spectatorship (the intimate relation between audience and image). Alfred Hitchcock started it, David Lynch popularised it and Brian DePalma vulgarizes it.

What is or has united these filmmakers with Atom Egoyan's work is a conscious effort to interrogate the spectator on her need to have desires and fantasies projected on a big screen. Egoyan is morbidly aware of how images have to a large extent colonized our consciousness and are colouring our psyche.

Each of his films, from his first feature *Next of Kin* to *Family Viewing* and *Speaking Parts*, have had at

their core a protagonist addicted to watching or reproducing images, thus exposing their dual role of symbolic mirrors and psychic creators.

With *The Adjuster* (or the equally revealing French title *L'Expert en Sinistres*), Egoyan returns on familiar terrain, but this time with a much more experienced cast and a more accessible plot. This film for the first has us discover in Egoyan a fine director of actors (prior to involvement in film, he had been part of a Toronto Theatre Group). Elias Koteas gives the character of Noah a naturalistic interpretation, absent from any of the previous characterization.

The plot is a fragmented tale involving on one hand Noah, an insurance adjuster, his wife Hera (played by Egoyan's wife, Arsinee Khanjian), a film censor and his sister Seta, who takes care of her nephew during the daytime. On the other hand, there's the eccentric couple of Bubba (an ex-football player) and Mimi (his wife), who collaborate in the others' perverted schemes.

The Adjuster claims to be "a film about people searching for relative comfort". Clearly this subtitle is both a reference to the characters of the film and a direct affirmation

to the people about to enter the cinema. The film interrogates us the viewer on our primal need for images, the desires they fulfill and the neurosis they confront us with. Perhaps the answers to those questions should remain obscure to us, for their solutions might scare us to death.

To be an artist means to have an obsession with one's own ego, and for filmmakers it often translates into the creation of obsessive characters, driven by the pulse of their dreams, or, in the case of *The Adjuster*, their nightmares.

Noah's family is imprisoned by the images both moving and static which populate their household; Seta also burns images sent by her brother of their old neighborhood, thus trying to destroy their collective memory; and Noah's job as an insurance claims adjuster often forces him to reconstruct his clients' pasts (materially speaking) from old snapshots.

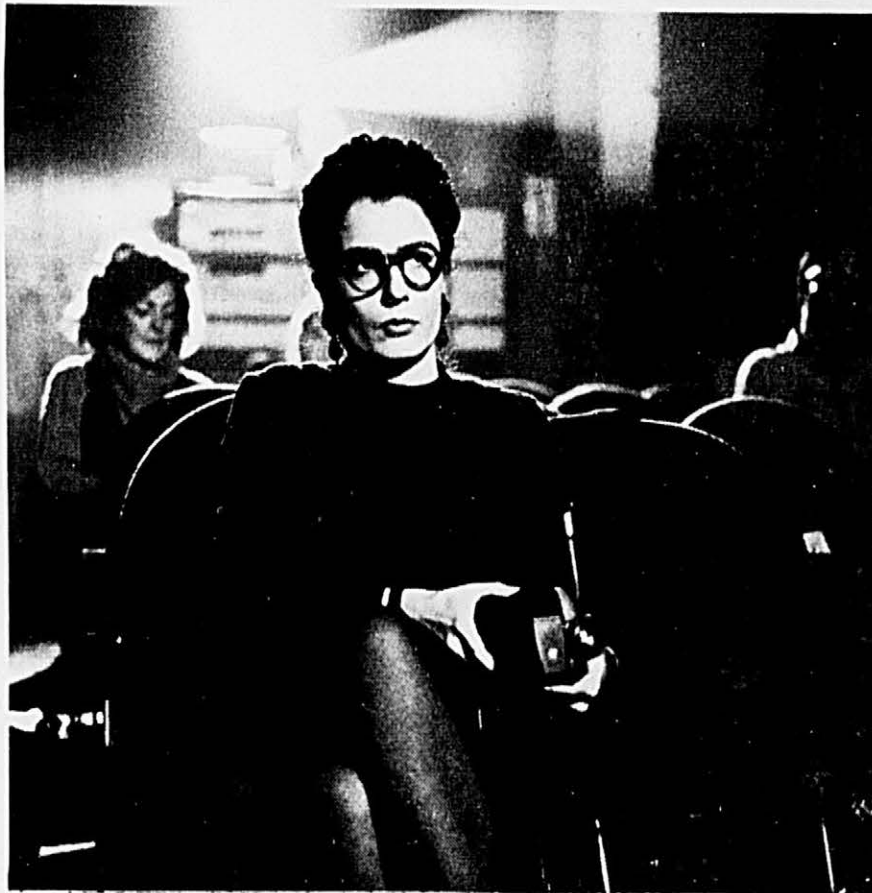
Hera's job as a censor is to decide what should be or shouldn't be seen by the public at large. By clan-

destinely recording images during screening sessions via a Video-8 camera, she gives Seta the privilege of seeing the images that society condemns (their content is overtly suggested by the soundscore we hear during her frequent screening).

As the film progresses, we get an

obscure sense that the film we are watching is itself the final result of Egoyan's own censorship. Many of the subversive scenes are either abruptly cut before their perversion content is shown, or commence once the 'juicy' part has been acted

continued on page 2



Self-referential moment in *The Adjuster*.

Multicultural fest funding cut

by John O'Brien

Student multicultural groups are complaining that Students' Society has drastically cut funding for tonight's Culturefest.

The event, a week-long fiesta last year, has been squeezed into one evening of a dinner and traditional cultural exhibits.

The festival, which was originally created to allow students to make McGill aware of cultural diversity, has been "completely truncated," said the president of one multicultural group, who preferred to be unnamed.

He said this may represent the student council's lack of interest in diversity at McGill.

Julie Dzerowicz, the coordinator for the event, also expressed disappointment that Students' Society cut funding to Culturefest. This forced the directors to do their own fundraising and charge a \$5 cover, which includes the dinner.

Dzerowicz said most cultural groups are enthusiastic about Culturefest, but are concerned the Students' Society did not seem eager to provide sufficient funds.

Scott's Hospitality, the \$900-million food conglomerate which services McGill's food needs, is in on the game also, providing food

services for the event.

But, says Harry Seetaram, president of the Caribbean Students' Association, the interest of Scott's is not to promote diversity within the school. Scott's wants merely to make money by making money off the student groups involved.

Seetaram said Scott's "is like a big business, even in this event".

Clubs that are working hard for more understanding within the community are feeling the economic pressure from the money-making tactics of groups that pretend to be aiding them, Seetaram said.

He added that many of the clubs were financing their own meal preparation elsewhere, being unable to afford the expense of preparation at the Union Building.

At the Culturefest, student groups will display their various traditions and prepared food in an attempt to relay their heritage.

Through openings like Culturefest, student groups hope they can open students' minds to other cultures.

Traditional dinners will be provided by both chefs and students. Folk dances and singers will provide a taste of some of the depth these cultures bring to McGill.

The 100 per cent meat diet

by Eric Smiley

A few years ago a friend approached me and asked if it was possible to survive on a totally carnivorous diet. I have no idea why he asked me — a total vegetarian at the time — but it piqued my curiosity and I looked into the matter.

On the surface it seemed plausible. After all, several mammals do eat only meat. I consulted various food guides and established the basic nutritional requirements of an average healthy male, i.e. myself. I then tried to find out just what combination of muscle tissue and offal from a variety of animals would satisfy those requirements.

I present to you a 100 per cent carnivorous diet.

For breakfast I suggest a nice 4 oz steak and a 4 slices of bacon. You need to eat lots of bacon or pork sausages in order to get enough thiamine, which is essential for preventing beriberi. Recent studies have shown that the nitrates in bacon and processed meats like wieners, react with the amino acids in the meat and in your stomach to produce severely carcinogenic substances. Of course you could fry up a couple of eggs, which contain some thiamine too, but they aren't really meat, are they?

Now you have satisfied about half your iron requirement and over one third of your niacin requirement.

Relax until noon, because you probably won't be getting a lot of calories in this diet and you don't want to tax yourself, but at least go outside and get some vitamin D producing sunshine.

Eat a hearty lunch of hamburger (make it a plain 1/4 pounder), liver and maybe a tuna salad without the lettuce and onion. If you want, discard the hamburger bun too. It contains thiamine, as do all grain products, but you could always wrap the hamburger in a slice of ham instead.

The liver is very important. It is probably your only source of vitamin C, and it contains massive quantities of vitamin A. 4 oz of liver should give you the minimum requirement of vitamin C.

Humans, guinea pigs and monkeys are among the few animals that don't manufacture their own vitamin C and therefore need a dietary source. I understand another source of vitamin C is seal and whale blubber, which is where the Inuit traditionally get theirs from, but it is pretty hard to find in Montréal.

When dinner arrives, go ahead and splurge. Smoked salmon, steak and lobster is what I recommend. Seafoods are really important because they apparently help to prevent heart disease. If you're tired of steak, have some lamb. There isn't a lot of selection when it comes to meat, but you could always experiment with horsemeat, kangaroo (which can pass for beef), and rabbit. I would recommend avoiding polar bear meat since it's so high on the food chain, unless of course you're seeking a pesticide high.

I haven't included chicken or turkey in the day's menu only because the information I had was often contradictory. Also you might want to experiment with other organs such as kidneys, since they usually have high concentrations of vitamins and minerals too.

This should take care of your most essential nutritional requirements. There may be some trace minerals that we might have missed, but nobody is too sure what effect vitamin K deficiency has on humans anyways, since it is so common in vegetables that we almost always get enough of.

Of course I would highly recommend signing up for the new SSMU health plan, since there is every possibility that the huge quantities of cholesterol (not to mention the lack of roughage) in this diet could ensure a quick return on your life insurance.

Dr. Donald Gordon Collins

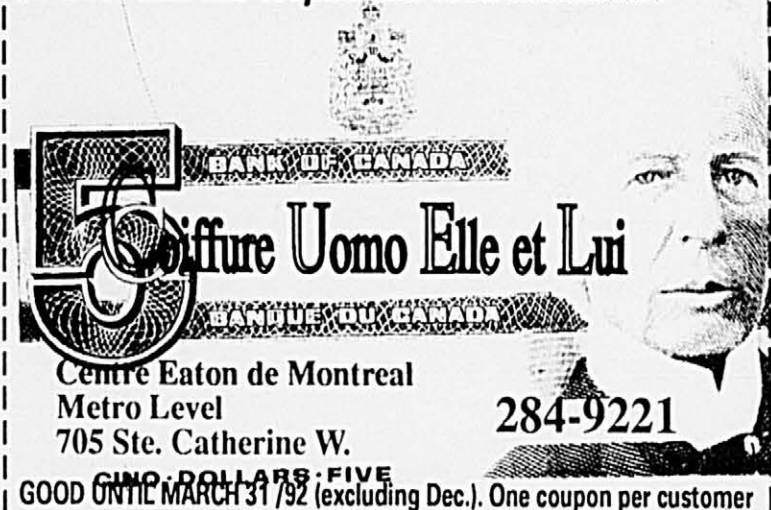
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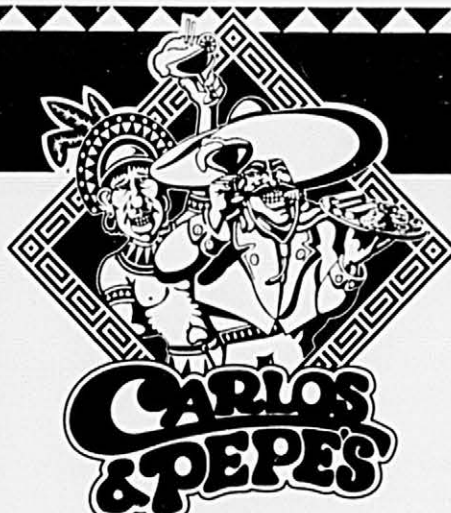
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Occupied Maine reflects on Manifest Destiny

by Alex Roslin

Eerie things are happening on the frontiers of Canada.

Governor Brian Mulroney caved in to pressure from the U.S. Navy last week and gave away part of British Columbia to Alaska. It seems the U.S. Navy isn't happy with having the run of all the oceans. They want to run U.S. nuclear-powered submarines through a small strait off the coast of British Columbia, called Dixon Entrance.

The salmon-rich waters, previously claimed both by the U.S. and Canada, will now effectively belong to the U.S. The Yanks had already started detaining Canadian fishing trawlers caught "trespassing" in the waters, and selling their catch. Fishers have to pay \$50 000 to get their boats back.

It seems yet another small piece of Canada will fall into the clutches of a people known for their pissy beer. Is this just the beginning?

The *Daily* discovered that, no, it is part of a long trend. You won't find mention of it in the history books — probably because they're written by American beer company executives — but the northern half of Maine once was once part of Canada, too. American troops marched into the area in 1842 and after a few skirmishes with Canadian militia added it to the state of Maine.

What has become of the hapless people of Maine-occupied Canada? The *Daily* called up ordinary townfolk in the once-mighty jewels of this forgotten land — rustic villages like Presque Isle, Dickey, Bridgeton — to see what was what.

The *Daily's* investigations revealed the startling story of a people broken by years of indoctrination into American values and brands of beer.

James Langley, who has lived in northern Maine all his life, said he knew the area was forcibly incorporated into the U.S., but that he "never really thought about it".

"I'm kinda indifferent about it, I guess," said Langley, who works at the Presque Isle Bottle Redemption Centre and pronounces the name of his town with a distinct American lilt: "Presk Aisle."

Langley said he didn't think about politics very much because "it's too much of a bother".

Did he resent the American occupation? "I haven't got an opinion about it," said the poor lad Langley.

Jane Rich, the County registrar of deeds for the town of Sweden, Maine, agreed. "I certainly don't resent being part of the States."

She said the French language has been preserved beautifully in this formerly francophone area. "There's no French-language school as far as I know, but the Acadian Society puts on a show every year of ethnic music," she said. "That's always interesting to go to."

Laddie Patterson, who works in the Bridgeton Chamber of Commerce, said she didn't know northern Maine is occupied land. "But even if it was forcibly incorpo-

rated, I still support being part of the United States."

Patterson did acknowledge that there were some advantages to being a Canadian. "There are pros and cons," she said. "The health plans and social services are better in Canada, but the taxes are too high."

But when it came to the brand of beer Patterson preferred, she was surprisingly tight-lipped. Did she like the unusual smoothness of St-Ambroise or the friendly kick of Upper Canada Lager?

"No comment," Patterson said, almost in a shudder. This reporter could sense that the conversation

was almost over.

Who would she vote for in the next federal election?

"Brian Mulroney," she said, lightening up a bit. "I like the fact that he supports American foreign policy."

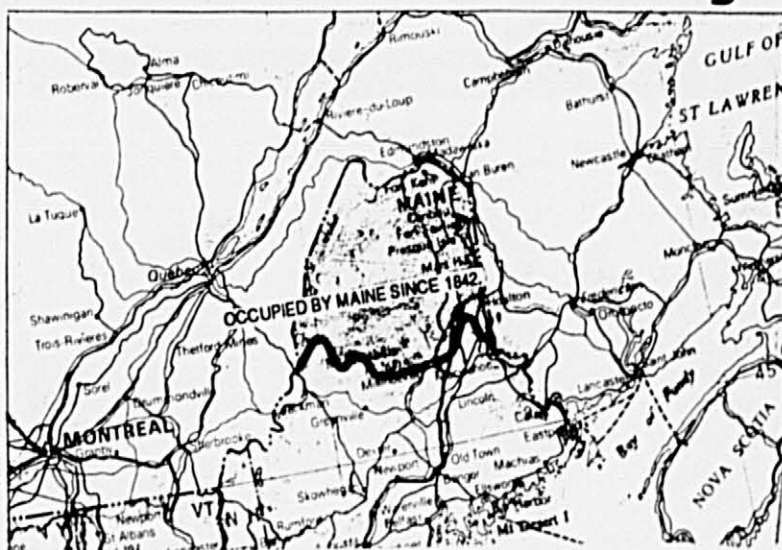
Would she ever vote for the socialists?

"Not in any shape or form."

Was there any connection between the occupation of Maine and the take-over of Dixon Entrance?

"Not at all. They seem to be two completely different incidents. There's no trend."

Enough said, eh hosers?



Radio art not a CHOM morning show

by Dan Robins

Well, it *sounds* like Glenn Gould. But someone's chewing on carrot in the background — not like any Glenn Gould you've ever heard. What could it be?

Simple, says your radio — it's radio art.

"Radio art is, in general, creative radio," explained Neil Wiernik. He's a founding member of the Green Thumb audiovisual collective, and produces the collective's radio art show on CKUT, "Stateless Society".

One example he gave of "creative radio" was the above Gould carrot episode from early in Québec radio art history. It was aired in the late 60s by Benoit Fautraux.

"The easy way to describe radio art is to say that we're presenting the unexpected," said Christof Migone, CKUT's production manager. "The clichés are letting the record skip, or playing two records at once. They're kind of trivial, but radio artists try and do something that has some sort of impact. They use the medium as a creative tool."

Of course, there are differences of opinion on what counts as "creative". That makes radio art very diverse, said Eric Letourneau, a member of the collective which produces "Système Minuit" each Monday. "You could listen to CHOM fm and decide it's radio art," he said.

The difference, said Wiernik, is that with radio art you're taking a step back and performing a post-modern deconstruction of the medium of radio. "That's not a type of radio you would hear on a CHOM morning show," he said.

It involves a realization that "the radio formats that exist aren't the end all and be all of radio — they're constructs," he said.

All in all, it's found much more on francophone radio. CKUT is the only place in the province where anglo radio art is being produced.

Another example, from "Stateless Society": Wiernik did interviews with a random two dozen people, asking all about the place of religious pronouncements in the modern world.

An edited version of these interviews was played over music chosen to represent religion and modernity, with the two strands of music fighting it out.

One approach Migone sometimes takes on his show, "Danger in Paradise", is the call-in show. "I like to explore the weird, alienated intimacy of radio," he said. Instead of playing talkshow host and leading conversation, "I just let them talk."

"I think that lets the listener take control of the airways," he said. "I

think it's a political statement, an artistic statement. It's part of the general goal of radio art — to stretch the boundaries of radio."

And, just for fun, we'll give the last word to Peter Gzowski. In the summer (on national radio, no less), he said, "Radio art uses the constructs of radio to paint an image."

You can catch radio art on the following CKUT shows: "Stateless Society" (Sunday night, 1hr to 2hr), "Système Minuit" (Monday, 9h to 11h), occasionally "Theatre of Cruelty" (Monday night, 24h to 2h) and "Danger in Paradise" (Wednesday, 22h to 24h).

Dirty Plotte not used to exposure

Dirty Plotte, by Julie Doucet. \$2.95 per quarterly issue published by Drawn & Quarterly Publications. Most available from Nebula Books, 1452 St-Mathieu, 932.3930.

Back in the days when *Dirty Plotte* was a mini-comic, Julie Doucet characterized it as a "feminist fanzine of bad taste". That was a little more than three years ago, when Doucet photocopied issues at her place of work east of Berri Street, and distributed them by hand to the few stores in Montreal that would take them, or to whoever wrote from her listing in Factsheet Five.

Back then, opening an issue would plunge you into stories of suicide, cosmetic scarification, nose-picking, penises, blow-jobs, nightmares, sex with beer bottles, leg-shaving, and Star Trek interpretations. Oh, and a recurring fascination with Tampax tampons.

These days, a new *Dirty Plotte* graces magazine stands across the continent, sporting a full-colour glossy cover, twice as many pages, a letters column (no self-respecting comic leaves the board without one), and a publisher fast garnering respect as the hippest house this side of Seattle. And new content now concerns suicide, cosmetic scarification, boogers, and, well, you get the idea.

Admittedly, reprints of much of the first fourteen mini-Plottes have comprised half of the first few new issues — a drag for those who already owned the minis.

But what it means for new readers is first that this old and incredibly hard to get ahold of material is still in circulation and it is available to a much wider audience than had existed previously. Secondly, it means that "selling out" has not resulted in selling out.

DP still rules, okay? New stories still maintain trademark concern with feminine hygiene and masturbation and so on — don't worry.

So what makes DP so great? Other than the stellar subject matter, I mean. Well, it packs a strong punch of authenticity, for one thing. Doucet's Franglais diction continually manifests an effort of articulation that per-

meates the work.

The panels are very worked, very dark and detailed, as if dredged from some part of consciousness or unconsciousness having little to do with the outside world, unused to the exposure that makes it at least readable, if not understandable.

The drawing is a controlled, personalized, internally consistent primitivism, its whimsical surrealism making its often macabre subject bearable, even funny.

Doucet's personal but not inaccessible style serves as a perfect idiom for her expressionistic material, which is presented without recourse to private symbolism.

Doucet's dream pieces reveal her proficiency by putting a twist on the usual alternative cartoonists' autobiographic bent, giving voice to the myriad fears and desires of modern life, specifically urban and often specifically female. Such contradictory drives come out as violently ambiguous reactions to the same image.

In one dream, for example, Doucet discovers that a croissant full of butter is delicious after having been coerced into eating it by one of a group of naked or near-naked men who intrude on her picnic.

The clincher is that the croissant has been shoved through his underwear to protrude like a dick.

Most of the situations out of which Doucet's stories evolve are real-life humdrum realities. She discovers that the snout she picks and deposits beside her bed at night are eaten while she sleeps by cats. She mutates to Godzilla-like proportions when she runs out of tampons in the middle of a period. She battles Super-Clean Plotte, a steel-brassiered mother-figure, over the state of her filthy apartment.

DP is getting a lot of press and fan attention these days. With a "dirty cunt" for a Franglais title, and innards to back it up, it's not hard to see why. Check it out.

— John Tinholt



THE MCGILL DAILY

COMMENT

Parliamentary correctness

On Hallowe'en the people of Canada were treated to a glimpse of the how the fine old boys from the club who run the Government see the world. Ian Waddell, a Liberal MP from B.C., fell victim to "parliamentary correctness."

Waddell was forced to stand in front of the Speaker's chair and be reprimanded before the eyes of his fellow MPs. He got into trouble when he ran onto the floor of the House of Commons and attempted to grab the Mace from a page's hand.

The Mace was being returned symbolically to the chair, to represent the House's adjournment. Waddell felt that he had good reason to keep the House debate going so he grabbed the Mace. (The Mace represents the body of the monarch of the United Kingdom, who is as we all know God's personal choice of ruler of the Commonwealth).

Two hundred years ago this would have resulted in Waddell's decapitation, but fortunately for Waddell the Canadian political system has become slightly more progressive since then, though only slightly.

Only slightly because it is obvious that in the eyes of the House of Commons it is a far more dangerous offense to tamper with the symbols and superstitions of the past than it is to publicly offend and hurt millions of Canadian citizens.

I am referring here to William Kempling, the Conservative MP who called Sheila Cops a "slut," and Jack Shields, another Conservative, who called Howard McCurdy (the only black MP) "sambo."

The words slut and sambo are obviously hateful and vicious. Especially, when these utterances are made by those who make the rules that define our country's legal concept of progressiveness.

Many people's lack of understanding of progressiveness is a problem in this country. This is obvious from the Parliament's inability to differentiate between the serious and hurtful actions of the Conservative MPs, and Ian Waddell's protest against an outdated symbol of power.

Being progressive is often labelled being politically correct which means telling people what to think and what to say and how to act. Well, is it politically correct to say that Kempling and Shields are essentially assholes and shouldn't be saved from being swarmed by gangs of 15-year-olds while shopping at Harry Rosen's in Toronto.

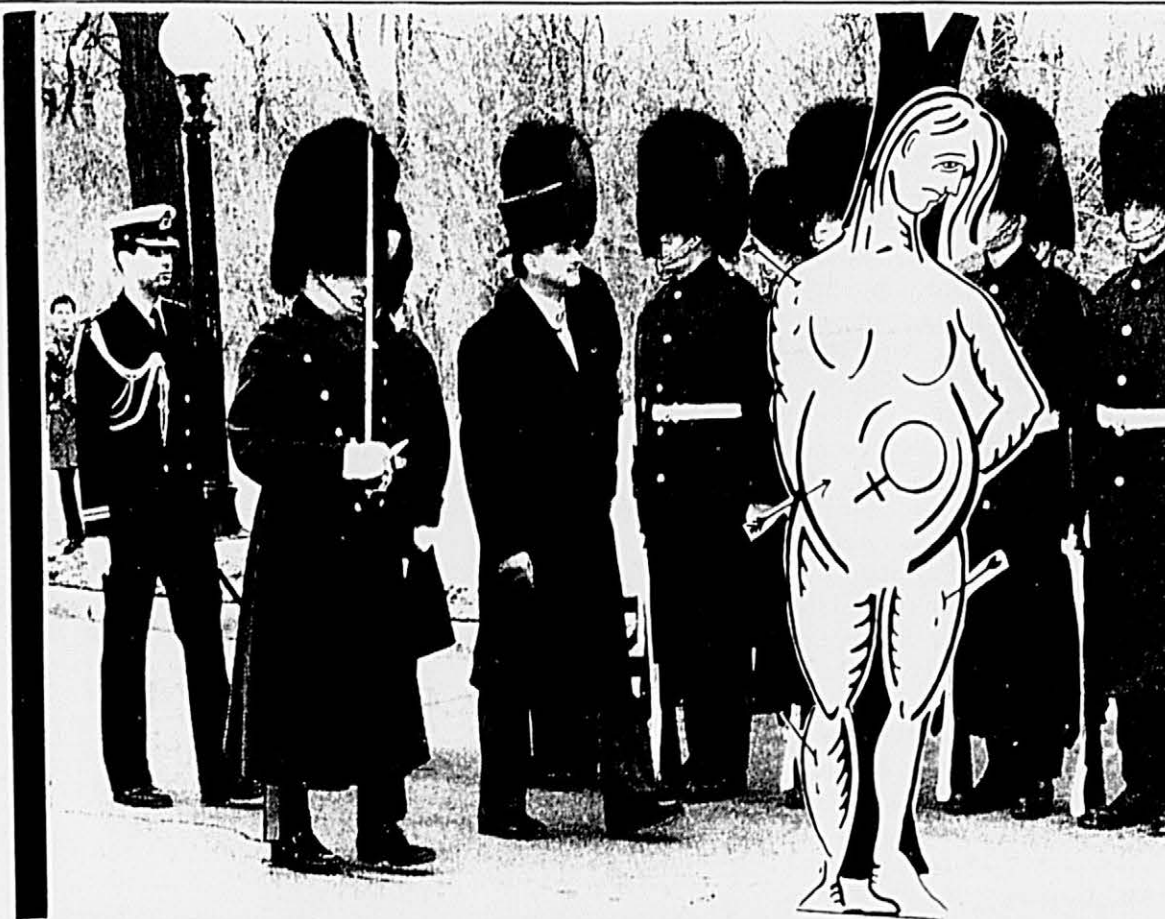
Kempling and Shields were not censured in any way for spewing whatever they wish to spew. Waddell was.

It shows this country's political institutions have a long way to go before they really have the best interests of all Canadians at heart.

It shows that it is a red herring to argue that freedom of expression is being denied to racist and misogynist voices by "politically correct" thought police.

And those who still worry about these thought police should think more about how antiquated institutions and processes censor the freedom of anyone who wants to grab the proverbial Mace in this country.

Doug McDonald



LETTERS

I find very disturbing the attitude which appears to underlie the absence of representative from McGill's administration, namely an aloofness from and indifference to educational debates that can only confirm McGill's reputation as an arrogant fortress enjoying an ever less splendid isolation. I fail to see how such a reputation can benefit our institution. It seems to me that every effort should be made to impress upon all that McGill is ready, willing and indeed eager to participate actively in the elaboration of an adequate policy that will enable universities to meet more adequately the present and future socioeconomic needs of Québec.

The IQCE colloquium represented an ideal opportunity to deliver this message and demonstrate concretely McGill's commitment. I can only regret, deeply, that the opportunity was lost.

Eugenio Bolongaro
VP-External, PGSS

Sounds like the Bible

To the Daily:

Ngana Andrew-Mziray (U2 Economics) and Josh Abiscott (U2 Physiology) make it hard to defend freedom of speech.

They must not really understand what women and homosexuals and visible

minorities have suffered throughout history.

I am made afraid every time I am told that I can't read what I want or write what I want. However, your comment ignores the hurt caused by such things as the now-famous newsletter.

This sort of material does perpetuate and reinforce destructive beliefs.

Guys, your letter's tone of disdain is most likely a reflection of your own attitudes.

"Judge not, lest you be judged and found wanting." I read that somewhere — sounds like the Bible.

Pierre LaRocque
U4 Drama

HYDE PARK

Conference seeks more power for women

Opinion by the McGill Coalition Against Sexual Assault

Women from 10 universities in Québec, Ontario and Nova Scotia are meeting this weekend for the First Annual Interuniversity Women's Conference at McGill. The event, sponsored by the McGill Coalition Against Sexual Assault, is a chance for women from different campuses to share information and to establish a working relationship for the future.

A keynote speech on "Manfear and Deconstructing Male Dominance", by Montréalaise Elsa Schneider, will start the conference on Friday night. Schneider has taught Women's Studies at Concordia, John Abbott College and McGill for the past seven years.

By starting the conference with something that affects all women, we are planning to increase power. We are talking about Manfear to understand how women feel, given the power that men have in society.

Workshops the following day will be more specific to the university context. The topics for the workshops are Women's Studies Programs at Canadian Universities; Safety on Campus; Sexual Harassment and Assault Policies; and Affirmative Action and Gender Neutral Language Policies.

All of the workshops are about strategies to improve the position of women on campus. Each strategy will be assessed in terms of its implementation on different campuses and its contribution to short-term and long-term feminist objectives.

The group will meet as a whole twice during the day. The morning session will allow representatives from each school to report on major issues affecting women this semester on their campuses. The afternoon session will lay the groundwork for continuing links between schools. Organizers are planning to establish an ongoing network of women's groups.

Everyone coming to this conference recognizes that women organizing on every university campus have a lot in common. If we share our knowledge, we're bound to become more powerful.

Elsa Schneider is speaking at 19h30 on Friday in Frank Dawson Adams Auditorium at McGill. The all-day conference sessions will be based in The Alley at 3480 McTavish Street on the McGill campus, starting at 10h.

Please contact the McGill Women's Union for more information (398-6823).

LETTERS

Colloquium criticizes McGill ideas

To the Daily:

Open letter to prof. David Johnston, Principal and Vice-Chancellor, McGill University, and Dr François Tavenas, Vice-Principal Planning

Re: IQCE's Colloquium on "L'enseignement postsecondaire dans le Québec de demain"

Upon our attendance at the above-mentioned colloquium, Michael Temelini and myself were stunned to discover that no member of McGill's administration either accepted the organizers' invitation to the event or registered for it. I may remind you that the colloquium was sponsored by six organizations which play a major role in the field of post-secondary education, namely: RACSQ, FEUQ, FECQ,

FAEUQEP, FNEEQ, and SCCUM.

The importance of the colloquium was underlined by the attendance of a large contingent of university and Ministry officials, including André J. Hamel, adjoint parlementaire of Mme Robillard, Claude Corbo, Recteur of UQAM, Micehl Héroux, director of public relations at Laval university, Pierre Robert, Vice-recteur of planning at the University of Montréal.

The absence of McGill was particularly noticeable during the workshop devoted to the mandate of Québec universities. It was obvious to everybody present that the subtext of virtually all interventions from the panellists was a critique of many of the ideas emerging from the document prepared by the McGill Task Force on Planning and Priorities.

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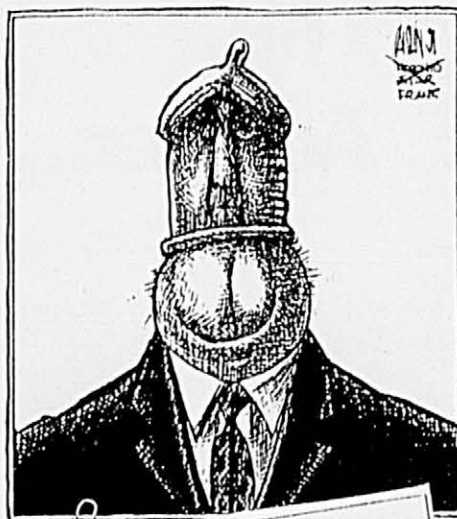
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Frank

Frank is the only magazine which explained what anti-corruption crusader Glen Kealey meant when he referred to Ten Dead Tories. When Kealey brought charges of corruption against the Mulroney administration last summer, some newspapers carried vague references to 10 Tories who had died in mysterious circumstances.

Unbelievably, not one pursued the matter, even though as Frank later revealed all 10 were murdered or "committed suicide" after being involved in various acts of fraud and embezzlement involving prominent government and business figures.

Frank's current issue recounts the amusing story of the decline of the McGill Economics department. One of the most interesting things I've read in Frank, however, has to be the article about Mulroney's candidacy for the U.N. Secretary-General post.

It turns out that Mulroney emerged as a candidate only when the Americans got scared that a socialist politician from Zimbabwe had a good chance of winning the U.N. post. "The Mulroney candidacy is a spoiler intended to pave the way for a more pliable successor (to the current secretary-general)," Frank says.

The American fear of the Zimbabwean candidate also explains why Mulroney launched into his tirade about the state of human rights in Zimbabwe during the recent Commonwealth conference. "Insiders suspect that Mulroney's uncharacteristic outburst on human rights was orchestrated by Washington, not the PM," Frank says.

Mulroney had a lot of nerve going on about human rights considering Canada's own racist and genocidal policies toward First Nations peoples, exemplified during the S.Q. crisis last summer. Frank also observes that Mulroney gave a large allotment of foreign aid to Gabon dictator Omar Bongo en route to his human rights lecture to the Zimbabweans.

Frank isn't always the most enlightened of periodicals, of course. Some of the writers regularly come up with the most absurd and reactionary attacks on women, people

with disabilities, gays and lesbians. One "scandal" Frank recently uncovered involves how much money American sign language interpreters cost for Gary Malkowski, the Ontario legislature's only deaf MPP.

The biweekly also got in shit recently for offering a prize to any young Tory who could prove he or she had "deflowered" Caroline, Brian Mulroney's daughter. A lot of the copy is pretty sadistic and victimizes people who already are victimized more than they deserve. Generally, though, Frank is pretty remarkable reading if you despise the wishy-washy liberal farts who control most of the media.

Frank has been available for a few months in Montréal, and each issue costs \$2. A 26-issue subscription is \$45: Great Central Publishing Ltd., Box 2462, Stn D, Ottawa, K1P 5W6. Phone: 613-232-2125.

Here and Now

This has got to be one of the most interesting anarchistic magazines in the English language. Here and Now comes out irregularly, three times a year or so. The writers have close links with underground movements in England, and to a lesser extent in Europe and Canada.

Here and Now is refreshing because most periodicals on the Left are boring. It isn't. The current issue features critiques of the state health bureaucracy, and the rise of "managerialism" in western societies.

Another article — "Culture as Circus" — discusses the underside of Glasgow's year as the official European City of Culture for 1990, and expands into a critique of how local-level political bosses usually conduct their affairs.

The magazine is worth buying if only because it breaks from the standard tedious nonsense which passes for political discourse these days — especially on the Left. The style of writing is actually fun to read, irreverent, witty and challenging.

Much of each Here and Now is devoted to outside contributors. In a piece that typifies the magazine's orientation, one writer hurls himself against what he calls the "trendy left": "He is also absolutely right to highlight the extent to which the posturing of those middle-class intellectual radicals muddies the water for the rest of us," he writes, in reference to a previous writer's views. "It drives people away, practically overwhelming them with the dead weight of thinly-disguised bourgeois self-doubt, self-hatred, breast-beating, guilt-tripping and self-justification; making it difficult to retrieve from the morass any useful guides to or reflections upon political action."

Here and Now is impossible to find here, but costs \$2.50 an issue if you do. Or send £3.50 for a three-issue subscription to Transmission Gallery, 28 King St, Glasgow, G1 5QP.

— Alex Roslin

Billy Bragg sells out

by Jeremy Dolgin

Okay, so U2 sold out. And go figger — the new Spirit of the West album was commercial pap. But even with the fall of Eastern Europe, there must still be a few musicians who will stick to their musical and ideological guns, right?

Take Billy Bragg for instance. He outlived Thatcher, didn't he? Billy would never sell out... right? Wrong.

As all good things must come to an end, so too has that little warm glow in the heart that good little socialists could always count on getting from Billy Bragg. Albums like *Life's a Riot*, or *Talking with the Taxman* about Poetry are now historical relics.

Bragg's latest, *Don't Try This At Home* is as lack-luster and unimaginative as the title suggests.

His last album, *Worker's Playtime* marked the beginning of Billy's descent into a bowl of commercial pablum. In *Don't Try this At Home*, Bragg is finally covered in the gooey white muck.

The album is consistently thoughtless and dull, and its musical styles are diverse to the point of distraction.

Cuts like "Accident Waiting to

Happen" and "Cindy of a Thousand Lives" are reminiscent of bad Chamelion songs, while other tunes like "Trust" and "Everywhere"

If the music on *Don't Try This At Home* is bad, the lyrics are embarrassing. Lines like "And just because you're gay I won't turn

away" or "headlines give me headaches when I read them" might sound progressive on a New Kids album, but one expects a little more from Billy Bragg.

Other lines like "you're a dedicated swallow of fascism" sound more like the words of a politically correct fifteen year old than a dedicated socialist poet.

This is Billy Bragg's first album since 1988, and he uses it to outline his understanding of post cold war realities. Part of that reality is the fact that politics no longer sell albums.

Why else would it be that only one song out of sixteen has an overt political message?

This new reality for Bragg also includes the end of socialism as we used to know it. Billy, you see, has become a trendy post-enlightenment relativist.

Okay, Billy, maybe you're right and "it won't

all happen in some prophesized political fashion", but does that mean that it won't happen at all? Does that mean that music can no longer make it happen?



sound like rejects off the last REM album. (It's no coincidence that Peter Buck plays mandolin on both cuts.)

McGill's own put on plays

by Phil Newman and Clea Kohn

McGill Players' Theatre is calling for scripts. This means that the fifth annual McGill Drama Festival (affectionately known as the 'MDF') is just around the corner. Well, next March actually, but the selection process is a long and arduous one for this popular one week spectacular.

The MDF showcases previously unproduced one act plays written by students. The beauty of this festival is that students from any walk of life or academic vocation can submit a play, and it can be about anything.

The submission deadline is November 18th, and six plays will be chosen by three impartial readers.

The main aim of the festival is to enable students to sample theatre, and for the participants to receive feedback from their peers and professionals.

There is no policy regarding what can and cannot be said in the play. Audiences in previous years have been treated to a wide variety of material, including two neanderthal punks discussing life, a time-trapped postman, and menstruation.

The festival runs for six nights and presents two plays per night. Each selected show will get two opportunities on stage: One opening night, and one run for the judges. Awards are presented for acting, direction and quality of script.

McGill theatre has gained a reputation in and outside of the McGill community for their outstanding original, and sometimes controversial, productions.

Although the MDF requires that plays do not exceed one act, it is not the sole format for student playwrights. Last year, Players' produced two original

full length shows, "Walter Grows Up" by Colin Krivy, and Nick Carpenter's musical, "Never Judge a Show by its Overture".

Anglophone theatre has a more limited appeal in Montréal than in other Canadian urban centers, so it is sometimes difficult to find new and experimental productions.

McGill's theatre allow the opportunity for both audiences and artists to participate in these types of works, and for the original works of talented young playwrights to receive the hard-won attention they deserve.

Any original production submitted to either Players' or Tuesday Night Cafe Theatre (TNC) will receive the same scrutiny and consideration as big-name shows.

In this tradition, McGill theatre audiences face an exciting season. Struan Sinclair, whose "Tequila Sunsets" caused quite a stir at the MDF two years ago, will be returning to Players' with his full length production "Passionplay" in January.

At the same time, TNC will be producing Nick Carpenter's second musical "Cleaning Up", which has

been described as a "comedic musical about an anarchist/janitor who fights the system through graffiti".

If both of these shows exhibit the same quality that we have come to expect from their authors, they should be well worth the price of admission.

If you have a one-act play you've been dying to see produced, drop in at Players' Theatre (Union 308) and pick up the submission guidelines. The play should not be longer than one hour, and should involve a simple set.

These are the only restrictions! If your script doesn't fit that description, get in touch with TNC or Players' and find out about deadlines for regular shows.



Struan Sinclair, McGill playwright.

Thursday, 7 November
**The Religious Origins of
 Canada's Role in Peace-Mak-
 ing** is talked about by three

people from 10h30 to 12h30 at H 762-
 1-2-3, Sir George Williams Campus.
 Call 848-7799 to find out what that
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A rally for Syrian Jews starts outside
 the Union at 12h. It's sponsored in
 part by the McGill Hillel Committee for
 Persecuted Jewry. Information is at
 845-9171.

The Walk-Safe Network's having a
 general meeting at 17h in Union 423.
 Everyone welcome.

Everyone welcome to the first meet-
 ing for a new Jewish Students'
 magazine, at Hillel House, 3460 Stanley
 St. at 19h. Call for information at 483-
 4727 or 845-9171.

Culturefest '91 is happening in the
 Union Ballroom, door opening at 19h.
 There'll be folk singing, dancing and
 art from all over the world. Admission
 is \$5.

"Ethical Issues in Development" is
 the first of four parts in a discussion
 series from Discussion Now-MDSA,
 from 19h to 22h in Burnside 426.
 Bring money for pizza.

"Raising Arizona" at the McGill Film
 Society in FDA at 19h30.

Comedy Nite at the Alley with McGill
 Improv starts at 20h30. Free.

Friday, November 8

The J. Leide Junk Sale is in the Gradu-
 ate School of Library and Information
 Studies student lounge (McLennan
 basement) from 9h to 17h.

The Native Awareness Coalition has
 a meeting in Leacock 721 at 16h30.
 There's a short film, and all are wel-

come.

"Fantasia" from the McGill Film Soci-
 ety in Leacock 132 at 19h.

The Concordia Central America Com-
 mittee is having a coffeehouse to raise
 money for a brigade to Central America.
 \$3, 20h, room 651 of the Hall Building.

Saturday, November 9

Journée d'information sur
 l'euthanasie au 6501 rue de la Roche
 (métro Beaubien). Inscription \$5
 (inclue le dîner). Renseignement: 278-
 3650 ou 667-0450.

The Annual McGill Ski Sale is pur-
 chasing second-hand ski equipment
 somewhere in the Union. Call 398-
 6817 for information.

"The Party" with the McGill Film Soci-
 ety is in Leacock 132 at 19h30.

"Endurance and Memory", an evening
 of Jewish writing and song to com-
 memorate Kristallnacht. It starts at
 9h, admission is \$2, and it's at Hillel
 House, 3460 Stanley Street.

Sunday, 10 November

Ski Sale still buying in the Union, 10h
 to 17h.

"Cérémonie Alternative du Jour du
 Souvenir" avec l'Alliance pour l'action
 non-violente pour commémorer les
 victimes de toutes les guerres. À la
 Cénotepe du Carré Dominion (Peel et
 René Lévesque), 13h. Renseignement:
 525-0765. Prière porter du noir.

The Adjuster...

continued from page 1

out — clearly another of Atom
 Egoyan's devices. Like Hitchcock, he
 enjoys suggesting violence or sex
 through absence rather than dis-
 play.

The other couple in the film,
 instead of being merely receptors of
 images, have the financial means to
 create them. They artificially con-
 struct their fantasies and coerce
 others to 'act' as spectator. Their
 fantasies are dictated by what they
 think their audience wants to see,
 making their actions void of self-
 expression, becoming instead a
 manipulation act. Any allusion to
 Hollywood films is never suggested,
 and is more a fruit of my critical
 license.

For each of the characters in *The
 Adjuster* phantasies are not libera-
 tors instead they represent only a
 path towards a self-imprisonment.
 Technology here plays a dual role,
 in not only giving us the means to
 realize such dreams/nightmares, but
 inversely accelerate and multiply
 our access to them.

In every investigation conducted
 by Noah, human negligence is never
 considered a possible cause of any
 of the fires. Instead, as in films like
Terminator 2, it is technology which
 is turning on us, furthering the con-
 cept that humans are mostly capable
 of creating monsters which will
 eventually destroy us (e.g.
 Frankenstein). Egoyan, like James
 Cameron (a much more indulgent
 and naive expression of similar fear),
 seems to be simultaneously warn-
 ing us of the impending danger with
 human face, while consciously
 fetishising the objects of our de-
 struction.

The final scene shows us Noah
 watching with horror and impo-
 tent fascination his own house
 burning. He examines his right hand
 against the highly lit background,
 the hand that comforts and kills.
 Ironically, both Cameron and
 Egoyan are Canadians, united by a
 concern with destruction and its
 potential for profound revelation.

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Vegetarian Festival Nov. 6th and 7th. 11-3, Union Bldg. Room 107/8. Free food samples, information, displays, films, cooking demonstrations and fun. Organized by META 345-5679.

McGill Travel Club General Meeting. Th. Nov. 7, 1991, 6 p.m. Place T.B.A. For more info call 398-6826.

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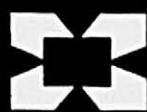
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2085 Union, Suite L8
284-1368



Seaforth Medical Building
3550 Côte des Neiges
Montreal
Guy
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SPECIAL 2

SPECIAL PRICES

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ATTORNEY - AVOCATE

HANNA GLASZ & SHER
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3RD FLOOR/3E ÉTAGE
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FAX: 284-3419

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